OHoT
371.3358
E244

Educational Television Series 1968-69

Teachers' Guide

Classics SENIOR DIVISION

Latin Authors

Educational Television Branch
ONTARIO DEPARTMENT OF EDUCATION
1670 Bayview Avenue, Toronto 17

CLASSICS
Senior Division

LATIN AUTHORS

5 programs of 25 minutes each

General Introduction

Program One
HORACE: The Lady Whose Name Was Leu 3

Program Two
CAESAR: Death of a Republic
Part 1: Friend of the People 4

Program Three
CICERO: Death of a Republic
Part 2: The Toga and the Sword 6

Program Four
VERGIL: Aeneas – Companion of Destiny 7

Program Five
CATULLUS: A Labyrinth of Pleasures 9

Please address inquiries and comments concerning Classics to:

Assistant Superintendent,
Humanities,
Education Section,
ETV Branch,
1670 Bayview Avenue,
Toronto 17.

INTRODUCTION

This series of five broadcasts in Classics for Grades 12 and 13 is designed to support the work of the teacher in stimulating interest in the further study of Classical Latin literature and of the milieu in which it flourished. It promotes a keener awareness of the relationship between the student's world and the world of the authors being studied. It presents for the consideration of the student some of the problems — political, social, and sometimes intensely personal — with which these men were confronted and to which each reacted in his own way. Finally, it seeks to encourage a deeper appreciation of the literature which each produced as an expression of that personal response.

For each of these programs a different format has been employed, ranging from an informal discussion of the literary qualities of an ode by Horace to an imaginative recreation of incidents in the emotional life of that most personal of poets, Catullus. Two programs make use respectively of the conventions of the modern television news broadcast and of the interview in depth in order to underline the relevance to today's world of the political experiences of the past. The remaining program, the fourth in the series, dramatizes selected scenes from the *Aeneid* in order to probe sharply, though briefly, the central theme of Vergil's epic poem.

None of these programs aims at finality of statement. Each program will succeed to the extent that it suggests problems for solution rather than solutions for problems. Therefore the most valuable activity associated with the program will be the discussion and the further study or research which follow it.

Since the programs in this series have been scheduled only a week apart, teachers may experience some difficulty in preparing their students as adequately as they would wish for each program. Should this problem exist, it can be largely overcome by planning to view some of the programs during the first broadcast series in October and November and the remainder during the re-broadcast in the Spring.

This arrangement may also make it possible for the teacher to integrate the programs more effectively with his course of studies. It is suggested, however, that an attempt be made to view the Caesar and Cicero broadcasts in successive weeks because of the close relationship between the themes and content of these two productions.

PROGRAM I

HORACE:
The Lady Whose Name Was Leu

GRADE LEVEL

All Grade 13 Latin classes and advanced Grade 12 classes.

Although some Grade 12 Latin students will have done considerable reading of Latin beyond the basic grammar textbooks and may well be able both to benefit from this program and to engage in relevant follow-up activities, it must be acknowledged that the translation and appreciation of Horace is a formidable task for many students at the Grade 12 level. Teachers may, therefore, consider it advisable to postpone presentation of this program to their Grade 12 classes until the spring rebroadcast.

This program has a two-fold purpose. The immediate aim is to stimulate further discussion in the classroom of the poem considered by the four participants in the program. The more important aim is to support the teacher's classroom study of Latin poetry by helping students to develop a keener awareness of, and greater interest in, those aspects of Latin poetry which lie beyond translation. To achieve this purpose the program brings before the camera an authority on Horace, Father M. Owen Lee of St. Michael's College in the University of Toronto.

CONTENT

Father Lee discusses with three Grade 13 Latin students, Mary McKechnie, Ava Wise, and Thomas Orlando, the literary qualities of an Horatian ode. The poem which the students have chosen is *Odes* I, 11, *Tu ne quaesieris, scire nefas.* This ode will be found on pages 125 and 126 of *Latin Poetry Selections, Breslove et al.*

After a brief review of the translation of the poem and of the *carpe diem* theme, Father Lee and the students examine Horace's effective use of word position and of sounds. Next, a study of the *Asclepiad* metre reveals a remarkable handling of choriambs to point up certain aspects of the theme. Finally, Father Lee leads the students toward an appreciation of Horace's brilliant and characteristic employment of the richly allusive imagery of life and death. During this discussion, brief but significant cross-references are made to the *Soracte* ode, I, 9 (*Latin Poetry Selections,* pages 66 and 67), where there is a similar use of contrasting life and death imagery.

The program concludes with Father Lee's statement that poetry is words, sounds, and images conspiring together, and that it is in terms of this conspiracy that the meaning of a poem must be understood.

SUGGESTED PRE-VIEWING ACTIVITIES

In order that they may derive the maximum benefit and enjoyment from this program, students should be thoroughly familiar both with the Latin text of *Odes, I,* 11, and with a working translation. No prior literary analysis of the poem is necessary, but the teacher need not artificially postpone his customary discussion of this aspect of the lesson. Although the metre is given close and detailed attention during the program and need not be taught in advance, the students may find it helpful if the terms *Fifth Asclepiad* and *Choriamb* are written on the chalkboard in advance of broadcast time.

Reference is made during the program to the *Soracte* ode, *I, 9.* Teachers may choose either to teach the translation of this ode in advance or to use the comments made during the program as a motivation for a subsequent study of the *Soracte* ode in which a similar approach may be used to that employed by Father Lee in his analysis of *Odes I, 11.*

SUGGESTED POST-VIEWING ACTIVITIES

The immediate post-viewing activity will likely involve further discussion of *Odes I, 11* itself. The classroom teacher is in the best position to decide upon the most effective way to conduct this discussion with his students. However, the following ideas are presented in the hope that they may suggest profitable lines of approach.

The discussion might well begin with a consideration of the significance of Father Lee's closing statement regarding the poetic "conspiracy" of words, sounds, and images. The students could then be invited to comment upon the degree to which Father Lee and the three Grade 13 students have succeeded in uncovering this conspiracy in their examination of *Odes I, 11.* During the discussion a summary could be developed incorporating both the ideas presented by the program and those put forward by members of the viewing class. Should time permit, an oral reading of the Latin would be a desirable way to bring the study of the poem to its conclusion.

This program may also serve to motivate the study of a number of other Horation odes which employ images similar to those found in *Odes I, 11.* The following list consists of a selection of odes which would be suitable for such a course. The references in parentheses are to cycle and poem in *Latin Poetry Selections, Breslove et al.*

I, 4	Solvitur acris hiems	(I, 3)
I, 5	Quis multa gracilis	(III, 4)
I, 9	Vides ut alta	(II, 2)
I, 23	Vitas inuleo	(II, 4)
I, 38	Persicos odi	(II, 8)
II, 3	Aequam memento	(I, 4)
II, 14	Eheu fugaces	(III, 5)
III, 13	O fons Bandusiae	(I, 7)
IV, 7	Diffugere nives	(II, 3)

Some teachers may choose to conduct the discussion of these odes in a traditional classroom situation. Others may prefer, once the students are reasonably familiar with a working approach to literary appreciation, to give individual students, or groups of students, the responsibility for leading discussions in seminar or panel formats. If this procedure is followed, the teacher will probably wish to assume the role of resource person, working closely with the students in order to ensure an adequate exploration of the odes under study, while at the same time encouraging the initiative and originality of the students.

The writing of essays in the literary appreciation either of a single ode or of a group of odes may be more attractive to some students than the leading of a discussion. If essays form part of the follow-up activities of this particular program, they will likely be concerned with such matters as the relation of sounds, word placement, rhythm, form, and imagery to thematic content; but there should be freedom for the student to develop an individual approach or to pursue a special interest related to the subject matter.

USEFUL REFERENCE MATERIALS

Articles

LEE, M. O.: "Horace *Odes* I, 11: The Lady Whose Name Was Leu", *Arion* 3 (1964),117-124.

LEE, M. O.: "Horace *Odes* I, 4: A Sonic Circle", *Classical Quarterly* NS 15 (1965). 286-8.

LEE, M. O.: "Horace *Odes* I, 23: Simile and Metaphor", *Classical Philology* 60 (1965), 185-6.

LEE, M. O.: "Horace *Odes* I, 38: Thirst For Life", *American Journal of Philology* 86 (1965), 278-81.

RUDD, N.: "Patterns In Horatian Lyric", *American Journal of Philology* 81 (1960), 375-83.

SHIELDS, M. G.: "*Odes* I, 9: A Study in Imaginative Imagery", *Phoenix* 12 (1958), 166-73.

TOLL, H. C.: "Unity in the *Odes* of Horace", *Phoenix* 9 (1955), 153-69.

N.B.: Notes on Odes I, 11, including excerpts from "Patterns in Horatian Lyric" are available from Classical Service Bureau, 61 Fairside Avenue, Toronto 13.

Books

COLLINGE, N.E., *The Structure of Horace's Odes,* Oxford University Press.

COMMAGER, STEELE, *The Odes of Horace,* Yale University Press. (See especially Chapter V, *The World of Nature).*

HIGHET, GILBERT, *Poets In A Landscape,* Alfred A. Knopf.

HORNSBY, ROGER A., *Reading Latin Poetry,* University of Oklahoma Press. (See especially Chapter IV, *Imagery and Figurative Language).*

QUINN, KENNETH, *Latin Explorations,* Routledge and Kegan Paul.

WILKINSON, L.P., *Horace and his Lyric Poetry,* Cambridge University Press (out of print but may be available in libraries).

(forthcoming: LEE, M. O., *Winter, Wine and Gentle Gods,* (Toronto 1968?)).

Translations

BENNETT, C. E., *Horace, Odes and Epodes,* Loeb Classical Library.

CLANCY, JOSEPH P., *The Odes and Epodes of Horace,* Phoenix Books, University of Chicago Press.

DUNSANY, LORD and OAKLEY, M., *The Works of Horace,* J. M. Dent and Sons.

MICHIE, JAMES, *The Odes of Horace,* Washington Square Press.

PROGRAM 2

CAESAR:
The Death of a Republic
Part 1: A Friend of the People

GRADE LEVEL

Grades 12 and 13

The program should also be of interest to Grade 11 history students.

By examining the role played by Julius Caesar in the fall of the Roman Republic, this program aims to promote a discussion of some of the problems involved in a political leader's relationship to a changing society. In so doing, it should also assist the teacher in providing a general political background to which those passages from Caesar's writings which have been selected for study in Grades 12 and 13 may be related.

CONTENT

The convention employed is that of a television broadcast of the events immediately following the assassination of Julius Caesar. Announcements, on-the-spot reports, interviews, and discussions by political commentators are interwoven in order to report the assassination, analyze its causes, and discuss its implications.

Throughout the broadcast reports come in describing the political manoeuvring of Antony, Lepidus, Brutus, Cassius, and

Cicero. A summary of Caesar's career is given and the commentators discuss some of the economic, military, and political changes that created in the Republic those tensions and conflicts which Caesar was able to exploit in his rise to power. The First Triumvirate is recalled and is seen as a clever exercise in political expediency which had long-range effects not anticipated by at least two of its members. The commentators pass over the war in Gaul rather lightly, seeing it merely as a means used by Caesar to establish a personal fortune and a personal army to support his further ambitions. However, in the final interview one of Caesar's veterans looks at his old general from the point of view of a legionary and judges him truly "a friend of the people".

SUGGESTED PRE-VIEWING ACTIVITIES

In order to follow the program with ease, students should have at least an elementary knowledge of the class structure of Roman society during the Republic and of the machinery of government. They should know the principal responsibilities and functions of the magistrates and of the *tribuni plebis.* Some knowledge of the careers and political roles of Pompey, Crassus, Brutus, Cassius, and Cicero will be of advantage. Some of this information might be assembled through class discussion, some through the teacher's explanations, and some through brief students' reports. However, the major student research could arise out of the program itself.

Teachers often find that students watch a program with greater concentration and to better purpose if one or two questions are posed prior to the broadcast. The students will then watch for and assess the answers provided by the program. Some such questions as the following might be considered:

1. What strains and conflicts in the Roman state are suggested by the program?
2. What impression of Caesar emerges from the program? Does the presentation seem slanted for or against him, or is it neutral?

Alternatively, students may be asked to suggest questions which they would expect the program either to answer or at least to explore tentatively. They should realize, of course, that the program may deliberately avoid conclusions in order to promote further research and discussion.

SUGGESTED POST-VIEWING ACTIVITIES

If questions such as those suggested above have been posed, they will of course be the subject of immediate post-viewing discussion, as will other questions which have occurred to the students during the course of the broadcast.

It is realized that the amount of time available to Latin classes to pursue the non-linguistic aspects of their studies is limited. The following suggestions are given on the assumption that teachers will consider them as indicative of a number of possible approaches to post-broadcast discussion and research, not all of which may be practicable in any given situation. It is hoped that some, at least, of the topics may create opportunities for relating the special problems of the late republican era in Rome to similar problems in other eras and, not least of all, the present.

1. A commentator on the program cynically ascribes motives of self-interest to the assassins of Caesar. How did the conspirators themselves justify their action? Study the effects of the assassination upon subsequent developments and draw conclusions as to its success or failure in achieving its intended goals.
2. If the teacher wishes, the above question could lead naturally into a discussion of assassination as a political weapon. Could it in any circumstances have a moral justification? Morality aside, has it ever been directly instrumental in producing the political changes desired by the assassin? Is there, in fact, a false assumption underlying every political assassination?
3. Discuss some of the forces which may impede a political leader's attempts to adapt institutions to changing conditions (e.g., vested interests in the *status quo;* personal political rivalries; extreme conservatism on the one hand and extreme radicalism on the other). Investigate the presence of these forces (a) in the late republican era of Rome and (b) in some other state and period either historical or contemporary.
4. It has been suggested that Julius Caesar was never seriously interested in adapting Roman institutions to changing social, economic, and political conditions but was merely a brilliant political opportunist who made use of whatever weapons were available in order to advance his own political interests. Attack or defend the above position. (This topic would obviously be well suited to a formal debate.)
5. The program uses the term 'Popular Party' to describe the political grouping used by such politicians as Marius, Caesar, and sometimes Pompey, to support their aims. Investigate the nature of the party system in Rome and compare it to modern political parties in North America and Europe with respect to organizational structure and the importance of program or ideology. (If possible, read Lily Ross Taylor's "*Party Politics in the Age of Caesar".)*
6. Outline the history of the so-called 'Popular Party' from the Gracchi to Caesar and discuss the part played in its development by (a) economic and social issues, and (b) the struggle between demagogues and the oligarchy.
7. "Three weapons the *nobiles* held and wielded, the family, money, and the political alliance (*amicitia* or *factio*)." (Ronald Syme in *The Roman Revolution,* page 13.). Discuss the success with which Julius Caesar wielded each of these three weapons.
8. During the program considerable emphasis is placed upon the importance of money in Roman political life. Investigate the role in politics of the financier, Crassus, especially in his relations with Caesar. Assess the importance in Caesar's career of the loans from Crassus. Does money appear to be equally decisive in modern politics? Is its influence sufficiently great to constitute a major problem? If so, what solution do you suggest? Might

your proposed solution have been practicable in the political conditions of Caesar's day?

9. "For the cause of the civil wars was not, as most people think, the quarrel between Caesar and Pompey, it was rather their friendship, since in the first place they worked together to destroy the power of the aristocracy and only when this had been accomplished, quarrelled amongst themselves." (Plutarch, *Fall of the Roman Republic,* page 227, Penguin). Assess the above statement as a valid analysis of the significance of the First Triumvirate.
10. Discuss the change made by Marius in the system of recruitment into the army and its effect upon the relationship of soldier to commander and of commander to the state. Show that this change played an important part in the rise to power of Julius Caesar.

USEFUL REFERENCE MATERIALS

CAESAR, *War Commentaries of Caesar,* (trans., Rex Warner), Mentor.

CARY, MAX, *A History of Rome,* Methuen & Co.

FERRERO, GUGLIELMO, *The Life of Caesar,* W. W. Norton & Co.

FULLER, J. F. C., *Julius Caesar, Man, Soldier, and Tyrant,* Eyre & Spottiswoode.

HARRISON, G. B., ed., *Julius Caesar in Shakespeare, Shaw, and the Ancients,* Harcourt, Brace & World.

MOMMSEN, THEODOR, *The History of Rome* (abridged; eds., D. A. Saunders and J. H. Collins), Meridian Books, Inc.

PLUTARCH, *Fall of the Roman Republic* (Lives of Marius, Sulla, Crassus, Pompey, Caesar, and Cicero), (trans. Rex Warner), Penguin.

SCULLARD, H. H., *From the Gracchi to Nero,* University Paperbacks, Methuen & Co.

SUETONIUS, *The Twelve Caesars,* (trans: Robert Graves), Penguin.

SYME, RONALD, *The Roman Revolution,* Oxford Paperbacks, Oxford University Press.

TAYLOR, LILY ROSS, *Party Politics in the Age of Caesar,* University of California Press.

WORKMAN, B. K., *They Saw it Happen in Classical Times,* Basil Blackwell.

PROGRAM 3

CICERO:
Death of a Republic, Part II — The Toga and the Sword.

GRADE LEVEL

Grades 12 and 13

The aim of the program is to present a reflective review of Cicero's career and an examination of his attitude to the various constitutional crises in which he was involved for so much of his life. Although the program may stand on its own, it is probably most useful if taken in conjunction with the program on Caesar which immediately precedes it in the series. In this manner, comparisons may be drawn between the attitudes and ideals of the two men. Less concerned than some of the programs with the details of any one specific speech or extract, it should enable the teacher to relate any passage read in class to Cicero's career and aspirations.

CONTENT

The program uses the convention of the interview. A few months after Caesar's death, Cicero receives an interviewer who discusses with him various events in his life. Throughout the interview stress is placed on the significance of his relationships with other leading political figures of the day, especially Caesar, Pompey, Antony and Octavian. The interview also explores Cicero's attitudes towards constitutional government and towards the various changes that took place during the last years of the Republic.

Because the development of the interview does not follow a strictly chronological sequence, but rather presents examination of certain themes, a general idea of the main points discussed is probably more useful than detailed analysis of the whole interview.

In discussing his relationship with Caesar, Cicero attempts to explain his changing attitude towards him. At one point Cicero was sufficiently close to Caesar to have been invited to join the First Triumvirate, but 17 years later he could rejoice at the news of Caeser's assassination.

Cicero's political uncertainty is a recurring theme in the program. His vacillation between Pompey and Caesar emerges, as do his periods of silence during political events which apparently ran completely counter to his own ideals.

Cicero's execution of the Catilinarian conspirators is examined, both for its legality, and for the effect it had upon Cicero's subsequent career. The possibility is also raised that this event had a great effect on his personality and attitudes generally. Was it in fact because of this experience that Cicero's handling of political situations thereafter was considerably less skillful than it had been?

In the months that have elapsed between Caesar's assassination and the dramatic date of this interview, Cicero has attacked Antony publicly. These attacks are discussed in the interview, together with general political developments that have occurred since the assassination.

SUGGESTED PRE-VIEWING ACTIVITIES

The program assumes a knowledge of the most important events of Cicero's career, although not a high degree of familiarity with the details of any single event or any individual speech. The following events are mentioned during the program, and a brief review of their significance may enable the students to interpret the program better.

- Cicero's consulship and the execution of the Catiliarian conspirators.
- Caesar's consulship in the `First Triumvirate'.
- Cicero's exile and subsequent recall.
- Caesar's return to Rome after the successful Gallic campaign, and his subsequent assumption of dictatorial powers.
- Caesar's assassination and Cicero's reaction to it.
- The emergence of Antony and Octavian as successors to Caesar.

Helpful also for this program would be a review of the principal features of the Caesar program so that the students may watch for differences between the attitudes and actions of the two men.

If a teacher plans to use the program as a basis for a more general discussion of political change, then some preliminary discussion of the issue may be useful. Similarly, the program could lead to an investigation of the significance of change and personality in politics.

SUGGESTED POST-VIEWING ACTIVITIES

1. Posed within the program are many questions which can lead to subsequent discussion or reading. Some of the questions which are asked of Cicero can themselves be discussed further in the light of his replies. Several questions of a more general nature will also emerge: Did Cicero take into account the realities of Roman politics? Was he living in the past and unaware of the significance of contemporary events? What factors contributed to his attitude to Antony and Octavian?
2. Students might compare the attitudes of Caesar and Cicero toward the problems of political change. Caesar, Cicero and Octavian all proposed solutions to the problems of the Republic. Show why Octavian was the only one to succeed in applying his plan successfully.
3. Further investigation might be related to the specific extracts being read in class. In what ways is the Cicero portrayed in this program consistent or inconsistent with the picture that emerges in the students' reading?
4. The relationship between the political and legal aspects of the prosecution of Verres could be examined more closely. What was the political significance of the case? How did it further Cicero's political advancement?
5. Does Cicero's support for the Manilian Law seem to conflict with his political ideals? Was the concentration of so much power in one man's hands consistent with old republican tradition? Was Cicero's support of Pompey political opportunism or a manifestation of his ideals?
6. Students could examine the attitude expressed by Cicero towards the suppression of Catiline's conspiracy. Under what authority was Cicero acting? What was the legal basis of the *Senatus Consultum Ultimum?* What effect did this episode have on the remainder of Cicero's life?

Bibliography

COWELL, F.R., *Cicero and the Roman Republic.* Penguin.

DOREY, T.A., Ed., *Cicero.* Routledge and Kegan Paul.

HASKELL, H.J., *This Was Cicero,* Paperback — Premier Books, Cloth-Knopf. Alfred A. Knopf, Inc.

See also the books on the Roman Republic listed for the Caesar program.

PROGRAM 4

VERGIL:
Aeneas, Companion of Destiny

Grades 12 and 13

This program initiates an inquiry into the nature and validity of Vergil's conception of heroism as embodied and developed in the character and actions of Aeneas. It should create opportunities to consider whether the situations in which the characters find themselves, the difficult and crucial decisions they must make, the passions that drive them and the ideals and aspirations they cherish have universal reference and contemporary significance. At the same time, the program, by its format, seeks to project something of the dramatic power with which Vergil develops his theme.

CONTENT

Members of the McMaster University Theatre Society dramatize a number of scenes from the Aeneid. The situation is ostensibly a rehearsal, therefore most of the actors are in rehearsal dress, and properties and scenery are kept to a minimum. Between scenes, Dr. A. G. McKay, Dean of Humanities of McMaster University and an international authority on Vergil, discusses with the cast the significance of each scene and the contribution it makes to the working out of Vergil's conception of heroism.

Except for two passages in which the original Latin is used, the actors employ the English translation by Rolfe Humphries. This translation is used by kind permission of Charles Scribner's Sons, the copyright owners. However, since the text cannot be reproduced in this guide, it is hoped that the chart and outline below may give teachers a clear idea of the scenes that have been selected and the order in which they are presented.

The first column of the chart refers to book and line numbers as found in the Loeb edition of the Aeneid, the second column gives the corresponding cycle and line numbers in *Latin Poetry Selections, Breslove et al,* while the third column identifies the relevant pages in the Scribner Library edition of the Rolfe Humphries translation. The passages marked with an asterisk will be recited in Latin.

	LOEB	L.P.S.	PGE.REF. IN HUMPH. TRANS.
Prologue	*I,1-7	—	3
Scene 1	VI,456-466	III,1925-1935	159
Scene 2	II,289-295	II,1200-1206	42
Scene 3	II,638-644	II,1269-1275	54
	II,657-667	—	54
	II,707-711	II,1294-1298	56
	II,776-789	II,1328-1341	58
Scene 4	IV,305-318	I,538-551	97-98
	IV,338-347	I,565-574	99
	*IV,365-367	I,592-594	100
	*IV,380-386	I,608-613	100-101
Scene 5	VI,125-131	III,1798-1804	148
	VI,140-143	III,1814-1817	148
	VI,687-697	III,2008-2018	167-168
	VI,711-718	III,2024-2028	168
	VI,756-758	III,2039-2041	170
	VI,777-779	—	170
	VI,789-793	III,2044-2048	171
	VI,851-853	III,2058-2060	173

PROLOGUE

An actor portraying Vergil advances through a Roman arch and recites in Latin the first seven lines of the Aeneid. He then joins the other members of the cast who are informally grouped around Dr. McKay. Dr. McKay makes a preliminary

statement of the central theme of the program — Vergil's conception of heroism — and adds some suggestive comments, which the program will later illustrate, on Aeneas as the prototype of the displaced person and immigrant pioneer, and as a man of passionate affections who must learn to suppress his personal inclinations in order that a new and distinctive kind of political organization may be realized.

SCENE 1

This scene from Book VI, the confrontation of Aeneas and Dido in the underworld, has been taken out of its position in the Aeneid in order to bring to an immediate and sharp focus the theme of personal renunciation which will be developed in ensuing scenes.

SCENE 2

The program casts back to Book II and the appearance to Aeneas of Hector's spirit. This is the first of that series of visions, oracles, and divine interventions which is ultimately to lead Aeneas to the Sibyl of Cumae and the apocalyptic vision of Book VI.

SCENE 3

Anchises urges Aeneas to flee from doomed Troy, but refuses to accompany him. Aeneas declares that he will not abandon his father. At this point, limitations imposed by the shortness of the program have made necessary the omission of the omens which convince Anchises that he should dedicate the rest of his life to Iulus' destiny rather than perish with his beloved Troy. The program, therefore, moves at once to the flight from Troy as Aeneas takes Anchises upon his shoulders and Iulus by the hand — Creusa following at a distance. Aeneas then becomes aware of Creusa's disappearance, and her ghost appears to him to reveal yet more of his destiny.

SCENE 4

In this scene from Book IV, Dido berates Aeneas for what seems to her an act of betrayal. His reply that he is not free to follow his own will fails to convince her, and she hurls angry curses at him. The last nine lines are delivered in Latin to give students some indication of the tremendous power of Vergil's original text.

SCENE 5

The program now comes full circle to Book VI as Aeneas seeks permission from the Sibyl to make the journey to and from the underworld. To expedite the movement of the program there has been some telescoping of action at this point, and Aeneas already carries the golden bough. Led by the Sibyl, he commences the journey through the underworld; next a time lapse is indicated, and we find him in Elysium in the presence of his father, Anchises. There follows Anchises' revelation of the destiny of the Roman race, and we see a procession of the portraits of great Romans of the future. The procession reaches its climax with the portrait of Augustus, as Anchises lays upon him and the collective Roman race the duty of ruling the nations according to the principles of order and justice.

SUGGESTED PRE-VIEWING ACTIVITIES

The program assumes that the student will have a sufficient knowledge of the content of the first six books of the Aeneid to enable him to see each dramatized scene in its context.

For obvious reasons, the greater part of this knowledge will usually be gained through the reading of one of the excellent translations now readily available in paperback form. Moreover, while it would be desirable for each student to have read at least the first six books in their entirety, it is recognized that some classes may experience difficulty in completing the reading in time for the broadcast. In such cases, individual students or small groups might make themselves responsible for reading and reporting on a single book of the Aeneid, paying special attention to the context and content of those passages which constitute the program. Books II, IV, and VI will require a closer examination than the other books.

All students should be thoroughly acquainted with the Latin of lines 1-7 of Book I and lines 365-367 and 380-386 of Book IV.

Prior to the broadcast a brief class discussion of the nature of heroism and of the various ways in which it may be manifested might prepare the students to take a close look at Vergil's conception of this quality as defined by the program.

SUGGESTED POST-VIEWING ACTIVITIES

In all probability the teacher and students will wish to relate the immediate post-viewing discussion closely to the central theme of the program. One suitable approach, therefore, could be made through a reference to Dr. McKay's concluding remarks, especially to his statement that the Aeneid presents a new conception of heroism based on order and disciplined character. A discussion could be developed in which this conception might be compared with those ideas expressed by members of the class before the broadcast. Many relevant questions might then be asked, of which the following are only a few examples:

1. Why is Vergil's conception of heroism a logical extension of his belief in Rome's destined imperial mission and of his portrayal of Aeneas as the divinely chosen instrument of that destiny?
2. What part does the renunciation of self-will play in the development of Aeneas as Vergil's ideal hero? Were the designers of this program justified in doubly underlining Aeneas' renunciation of Dido?
3. The program juxtaposes two farewell scenes involving Creusa and Dido respectively. If we accept Vergil's conception of heroism as the renunciation of self in the interest of a supra-personal ideal, how must we assess the attitudes and characters of the two women?
4. "The Dido story . . . . . is the story of Aeneas in reverse; she did, in her way, what Aeneas wanted to do — surrender a `social conscience' to love." (Brooks Otis, *Vergil and Clio,* Phoenix, Vol. XX, No. 1, Spring 1966). What similarities are there between Dido's role and that of Aeneas? How does her surrender of social conscience violate Vergil's conception of heroism? Where do your sympathies lie? With Dido? With Aeneas? With both? What does your

answer reveal regarding your own attitude toward conflicts which arise between the needs of society on the one hand and the desire of the individual for freedom of conduct on the other?

Following the initial post-viewing discussion further inquiry into themes and problems introduced by the program could be conducted in seminar or panel formats or, if desired, as part of the essay program. The suggestions which follow should in no way limit the range or method of such inquiry, but may serve to indicate a few of the directions it may take.

1. The function in the *Aeneid* of visions, prophecies, and divine interventions.
2. Anchises' role and the reason for his initial refusal to leave Troy, his "conversion," and his selection by Vergil as the one who reveals to Aeneas the destiny of Rome.
3. Aeneas' break with Dido as the experience that brings him to the spiritual maturity required by his role.
4. Vergil's idea of heroism — a new conception in epic. Compare Achilles or Odysseus.
5. Propaganda and the poet. The political message of the *Aeneid*. Is there a conflict between Vergil the artist and Vergil the propagandist?
6. Aeneas as prototype of the immigrant pioneer or pilgrim father.
7. The Aeneas — Augustus father figure. Why were Romans prepared to accept it? Historical and contemporary parallels. Strengths and weaknesses of the concept.
8. Other themes in the Aeneid that might be illustrated dramatically. Choose some appropriate scenes.
9. A comparative study of translations of the *Aeneid* based on selected passages. possibly those used in the program.

USEFUL REFERENCE MATERIALS

Texts with Commentaries

AUSTIN, R.G., *Aeneid II,* Oxford University Press.

AUSTIN, R.G., *Aeneid IV,* Oxford University Press.

FLETCHER, SIR FRANK, *Aeneid VI,* Oxford University Press.

Studies of Vergil

BOWRA, C.M., *From Virgil to Milton,* Macmillan Co. Ltd.

COMMAGER, STEELE, Ed., *Virgil, A Collection of Critical Essays,* Prentice Hall.

OTIS, BROOKS, *Virgil, A Study in Civilized Poetry,* Oxford University Press.

OTIS, BROOKS, *Virgil and Clio,* Phoenix, 20, (Spring, 1966).

QUINN, KENNETH, *Latin Explorations,* (especially, the essay, *Virgil's Tragic Queen),* Routledge and Kegan Paul.

Translations

DICKINSON, PATRIC, *The Aeneid,* Mentor

DRYDEN, JOHN, *The Works of Virgil,* Oxford University Press.

FAIRCLOUGH, H. R., Virgil. (Vol. 1) prose trans. Loeb Classical Library.

HUMPHRIES, ROLFE, *The Aeneid,* Scribner Library.

KNIGHT, W.J.F., *The Aeneid,* (prose translation). Penguin.

LEWIS, C.D., *The Aeneid,* Doubleday Anchor.

PROGRAM 5

CATULLUS: A Labyrinth of Pleasures

GRADE LEVEL

Grade 13

Some Grade 12 teachers may wish to assess this program carefully during the first broadcast and perhaps make use of the Spring re-broadcast when the students have read more Latin and are possibly in a better position to appreciate the emotional intensity of the poetry of Catullus.

The program uses a dramatic format as one means of emphasizing the emotional power and contemporary appeal of the poetry of Catullus. In so doing it should support the teacher's efforts to motivate the further study of Latin poetry. It also aims to encourage the oral reading of Latin poetry, to create interest in the comparative study of existing English translations, and to stimulate free translation by the students themselves as an occasional variation from the more literal versions which are generally required.

CONTENT

Except for a very few lines of prose dialogue, the text of this program consists entirely of the poetry of Catullus either in Latin or in English translation. After the reading of *Vivamus, mea Lesbia* in the prologue, the poems are heard in a sequence relating them to events generally assumed to belong to Catullus' own life. The arrangement is purely arbitrary and is made only for the purposes of narrative structure and emotional dynamics.

Out of the poetry heard in the program two major themes emerge, contrasting yet interrelated. Both deal with aspects of love. Catullus' love for Clodia, though lyrical and joyous in its first manifestations, does not last; his love for his brother expressed most poignantly in the poem, *Multas per gentes,* endures.

To point up the special appeal of Catullus to contemporary youth and to bring the production into harmony with the spirit of the translations — especially those of Copley — the actors wear modern dress. No strenuous attempt has been made to avoid anachronisms when their avoidance would require tampering with the text or eliminating poems which seemed essential to the theme and structure of the program.

So that teachers may have a sufficiently detailed fore-knowledge of the content of the program, a list is given below of the poems used, in the order in which they are heard.

Translations are taken from the following sources, by kind permission of the copyright owners:

COPLEY, FRANK O., *Catullus, the Complete Poetry,* Ann Arbor Paperback, University of Michigan Press.

HIGHET, GILBERT, *Poets in a Landscape,* Alfred A. Knopf, Inc.

SWANSON, ROY ARTHUR, *Odi et Amo, the Complete Poetry of Catullus,* The Library of Liberal Arts, Bobbs-Merrill.

Scene	No. of Poem	First Words	Original Latin or Translation
Prologue	5	Vivamus, mea Lesbia	Latin
Scene 1	2	Passer, deliciae	Copley
	51 (a) *	Otium, Catulle	Copley
	51	Ille mi par	Copley
Scene 2	68	Lines 57-61, 66-72	Highet, page 17
	5	Vivamus, mea Lesbia (lines 1-6)	Highet, page 18
	5	Da mi basia	Latin
	7	Quaeris quot mihi basiationes	Copley
Scene 3	27	Minister vetuli puer Falerni	Copley
	13	Cenabis bene	Latin
	13	Cenabis bene	Copley
	70	Nulli se dicit	Latin
	64	Lines 110-115	Copley
	68	Lines 89-100	Copley
Scene 4	72	Dicebas quondam	Copley
Scene 5	101	Multas per gentes	Latin
Scene 6	31	Paene insularum	Highet, page 28
	85	Odi et amo	Latin
	8	Miser Catulle	Copley
Scene 7	76	Lines 12-20	Swanson
	11	Lines 17-24	Copley
	70	Nulli se dicit	Latin

N.B. * *51 (a) is the final, probably unrelated, stanza of 51 (See Fordyce, pages 218 - 219). Copley numbers this poem as 51 (b).*

The following synopsis of the action may be read in conjunction with the list of poems given above.

PROLOGUE

The prologue gives an anticipatory glimpse of the happier days of Catullus' love for Clodia, and over the action we hear the voice of Catullus speaking the Latin text of *Vivamus, mea Lesbia.*

SCENE 1

As the narrative proper begins, Catullus is seen groping symbolically down dark labyrinthine corridors till finally he throws open a door, stares into a blinding light, and emerges into a beautiful formal garden where Lesbia awaits him with two of her sophisticated lady friends. She has in her hand a copy of the poem, *Ille mi par,* which he has sent her in order to win her love. She reads the poem aloud and, despite her cynicism, is moved by the intensity of the emotion it communicates.

SCENE 2

In a series of brief, lyrical scenes we see Clodia and Catullus in the hey-day of their love. Yet in the last of these scenes the camera anticipates through symbolism the imminent and painful rift in their relationship.

SCENE 3

Catullus, now becoming disillusioned with Clodia, attempts unsuccessfully to throw off his feeling of despondency by roistering with his friend, Licinius. The latter tries to rouse Catullus from his mood of depression and turns the dinner invitation to Fabullus into colloquial English. But through Catullus' mind runs the poem, *Nulli se dicit.* Desperately he resumes the feverish composition of his "miniature epic", *Carmen 64,* until his writing is interrupted by the arrival of a message reporting his brother's death.

SCENE 4

As he prepares to sail for Troy, Catullus' thoughts go alternately to his brother's death and to Clodia's infidelity.

SCENE 5

At his brother's tomb, Catullus makes the traditional offerings of honey, wine, and flowers and utters the solemn last words.

SCENE 6

Catullus now returns to Sirmio and, delighting in its beauty, momentarily forgets his grief, Soon, however, he again experiences the torture of his ambivalent feeling for Clodia and resolves to end their relationship.

SCENE 7

In the concluding scene we witness the final break between Catullus and Clodia.

SUGGESTED PRE-VIEWING ACTIVITIES

It is essential that the students be thoroughly familiar with the five poems which are read in the original Latin. A useful pre-broadcast review of these poems might include a discussion of the manner in which they could be read in order to combine appropriate expression with a correct, but not mechanical, rhythm. Such a discussion would prepare the students to listen closely and appreciatively to the readings given by the actors.

The knowledge which the students will have as a result of studying the five Latin poems should be sufficient for a clear understanding of the Clodia-Catullus love relationship and of the effect upon Catullus of his brother's death.

Some students may be interested in evaluating the program as an example of dramatic art. If so, it will be helpful to

establish criteria for such an evaluation through a preliminary discussion of some of the characteristics of good drama.

SUGGESTED POST-VIEWING ACTIVITIES

Teachers who have chosen to initiate a discussion of the artistic merits of the program could now invite the students to relate this production to the criteria they establish before the broadcast. Probably this discussion will include consideration of the unity and coherence of the production, the clarity of the story line, the dynamic contrasts created by the juxtaposition of poems of different moods, and the delineation of character or projection of emotion through gestures, facial expressions and voice. Such discussions need not be irrelevant to the poetic content of the program since they will present many opportunities to evaluate the success of the production in integrating theme and mood with dramatic form and techniques.

If the class seems interested in pursuing further a discussion of the format of the broadcast, it would not be amiss to invite discussion of the validity of an approach which involves a visual representation of the emotional content and the imagery of poetry. Has the program by dramatizing such highly personal poetry managed to pre-empt the right of the reader to form his own imaginative conception of the experience represented by the poem? On the other hand, has it succeeded in lifting the poetry off the page and so emphasizing its continuing vitality and relevance that the student feels a closer affinity for it and is able to develop that feeling further in his study of other Latin poetry?

There are many other lines of discussion, study, and research which might be followed as a sequel to this program. The following ideas may prove useful or may suggest others which the teacher considers more productive.

1. Additional poems of Catullus related to the themes of love and friendship might be studied in Latin, including some of those that were presented in English translation during the program.
2. If the students have, prior to the broadcast, discussed the oral reading of the five poems presented in Latin, they may now wish to exchange ideas regarding the quality of the reading heard. After other poems have been studied, students may be interested in group sessions of oral reading, preferably with the aid of a tape recorder.
3. If some of Horace's love poetry has been studied, this would be an excellent opportunity for a comparison of his treatment of the theme with that of Catullus. A panel discussion would be an appropriate format for this topic.
4. Invite the students to compare several translations of a single poem of Catullus. Which translation is most faithful to the original? Which attempts to paraphrase the original in a modern idiom? Which most successfully captures the mood of the Latin poem?
5. The comparative study of various translations could lead naturally into the students' writing translations of their own employing the words and style which they feel most closely represent the intention of the original.
6. An interesting essay topic encouraging mature reflection would be a discussion of the adequacy or inadequacy of the concept of love which emerges from Catullus' poetry. Due weight should, of course, be given to his love for his brother. If the class has seen the Vergil broadcast, interesting comparisons might be drawn between Catullus' conception of love and that represented by the Aeneas-Creusa and Aeneas-Dido relationship respectively.

USEFUL REFERENCE MATERIALS

Full Text

FORDYCE, C.J., *Catullus, a Commentary,* Oxford University Press.

Studies of Catullus

HAMILTON, EDITH, *The Roman Way,* Norton (also in Mentor paperback).

HARRINGTON, KARL P., *Catullus and his Influence,* Cooper Square.

HIGHET, GILBERT, *Poets in a Landscape,* Alfred A. Knopf, Inc.

QUINN, KENNETH, *The Catullan Revolution,* (currently out of print) Macmillan Co. of Canada.

WHEELER, ARTHUR L., *Catullus and the Traditions of Ancient Poetry,* University of California Press (paperback).

Translations

COPLEY, FRANK O., *Catullus, the Complete Poetry,* Ann Arbor Paperback, University of Michigan Press.

CORNISH, F. W., *The Poems of Gaius Valerius Catullus,* Loeb Classical Library.

GREGORY, HORACE, *The Poems of Catullus,* Grove Press.

HAVELOCK, ERIC A., *Selections from the Poems of Catullus,* (included in Classics in Translation), ed. MacKendrick and Howe, University of Wisconsin Press.

SWANSON, ROY ARTHUR, *Odi et Amo,* Liberal Arts Press.

WHIGHAM, PETER, *The Poems of Catullus,* Penguin Classics.

CLASSICS – Senior Division
LATIN AUTHORS
5 programs, 25 minutes each

Prog. No.	CBC 11:00-11:25	CHCH 10:35-11:00	CKCO 10:05-10:30	CJOH 9:40-10:05	CBOT 11:00-11:25	CKLW 11:00-11:25
1	OCT. 18 DEC. 16 APR. 8	OCT. 18 DEC. 2 – 9:40-10:05 APR. 8	NOV. 1 JAN. 30 – 9:30-9:55	JAN. 14	same dates as CBC	OCT. 18 NOV. 8 – 10:35-11:00 DEC. 16 FEB. 3 – 10:00-10:25 FEB. 6 – 10:00-10:25
2	OCT. 25 DEC. 18 APR. 16	OCT. 25 DEC. 5 – 9:40-10:05 APR. 9 APR. 16	NOV. 8 FEB. 4 – 9:50-10:15 MAY 8	JAN. 21		OCT. 25 NOV. 15 – 10:35-11:00 DEC. 18 FEB. 11 – 10:20-10:45 APR. 16 MAY 15 – 10:35-11:00
3	NOV. 1 DEC. 19 APR. 23	NOV. 1 DEC. 10 – 9:30-9:55 APR. 23	NOV. 15 MAY 15	FEB. 4		NOV. 1 NOV. 22 – 10:35-11:00 APR. 23 MAY 22 – 10:35-11:00
4	NOV. 8 APR. 30	NOV. 8 DEC. 17 – 9:30-9:55 APR. 30	NOV. 22 MAY 22	FEB. 25		NOV. 8 NOV. 29 – 10:35-11:00 APR. 30 MAY 29 – 10:35-11:00
5	NOV. 15 MAY 1	NOV. 15 DEC. 19 – 9:40-10:05 MAY 1	NOV. 29 MAY 29	MAR. 4		NOV. 15 DEC. 6 – 10:35-11:00 JUNE 5 – 10:35-11:00

LATIN AUTHORS